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1892

# In the Form of A Scherzo

Ethelbert Woodbridge Nevin  
*Composer*

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# ETHELBERT NEVIN

## Instrumental Compositions

### PIANO, TWO HANDS

Op. 2. **SKETCH BOOK** (Songs and Piano Pieces)

1. Gavotte
3. Love Song
5. Berceuse
7. Serenata
9. Valse Rhapsodie

Op. 6. **THREE DANCES**

1. Valse Caprice
2. Country Dance
3. Mazurka

Op. 7. **FOUR PIECES**

1. Valzer Gentile
2. Slumber Song
3. Intermezzo
4. Song of the Brook

Op. 13. **WATER SCENES**

1. Dragon Fly
2. Ophelia
3. Water Nymph
4. Narcissus
5. Barcarolle

Op. 16. **IN ARCADY**

1. A Shepherd's Tale
2. Shepherds All and Maidens Fair
3. Lullabye
4. Tournament

Op. 18. **TWO PIECES**

- 1a Romance (Concert Edition)
- 1b " "
2. Scherzo

Op. 21. **MAY IN TUSCANY** (*Maggio in Toscana*)

1. Arlecchino
2. Notturmo (In Boccaccio's Villa)
3. Barchetta
4. Misericordia
5. Il Rusignuolo (In My Neighbor's Garden)
6. La Pastorella (Montepiano)

**SONGS WITHOUT WORDS** (Transcr. by E. Arden)

1. In Winter I Get Up at Night
2. Dark Brown is the River

**MELODIES** (Transcriptions)

1. One Spring Morning
2. At Twilight
3. Tell Me (*Dites-moi*)
4. The Rosary
5. Time Enough (*Rechte Zeit*)
6. The Merry, Merry Lark
7. Oh, That We Two Were Maying!

**EGYPTIAN LOVE SONG**

**LA GUITARE** (*Pierrot at Pierrette*). A Sketch

**THE ROSARY** (Transcr. by B. Whelpley)  
(Simplified arrangement)

### PIANO, FOUR HANDS

Op. 6. **THREE DANCES**

1. Valse Caprice
2. Country Dance
3. Mazurka

Op. 7. **FOUR PIECES**

1. Valzer Gentile
2. Slumber Song

Op. 13. **WATER SCENES**

1. Dragon Fly
2. Ophelia
3. Water Nymph
4. Narcissus
5. Barcarolle

Op. 16. **IN ARCADY**

1. A Shepherd's Tale
2. Shepherds All and Maidens Fair
3. Lullabye
4. Tournament

Barchetta  
May Day Dance

### TWO PIANOS, FOUR HAND

Country Dance  
Arlecchino

### VIOLIN AND PIANO

Love Song  
Autumn  
Melody  
Habanera  
Narcissus (Arr. by G. Strube)  
Narcissus (Simplified arr. by A. Moffat)  
Barcarolle  
Lullabye  
Romance (Transcr. by C. Engel)  
Slumber Song (op. posth.)  
The Rosary (Arr. by Fritz Kreisler)  
The Rosary (Arr. by G. Strube)  
The Rosary (Simplified arr. by P. Th. Miersch)

### TWO VIOLINS ('CELLO ad lib.) AND PIANO

**SIX TRANSCRIPTIONS**

1. Vieille Chanson
2. Slumber Song
3. Au Printemps
4. Gavotte
5. Pastorale
6. Au Soir

### VIOLONCELLO AND PIANO

Love Song  
Autumn  
Narcissus  
Lullabye  
Romance (Transcr. by C. Engel)  
The Rosary

### FLUTE AND PIANO

Narcissus (Arr. by André Maquarrie)

### CORNET AND PIANO

Narcissus  
The Rosary

### TROMBONE AND PIANO

The Rosary (Arr. by Modest Alloo)

### ORGAN

Love Song (Arr. by Edward Shippen Barnes)  
Slumber Song (Arr. by E. H. Lemare)  
At Twilight (Arr. by A. H. Ryder)  
Ophelia (Arr. by P. J. Mansfield)  
Narcissus (Arr. by R. Goss-Custard)  
A Shepherd's Tale (Arr. by P. J. Mansfield)  
Misericordia (Arr. by P. J. Mansfield)  
The Rosary (Arr. by R. Goss-Custard)  
Wedding Prelude and Intermezzo (Arr. by R. Goss-Custard)  
Organ Folio (9 pieces)

### HARP AND ORGAN

The Rosary (Arr. by A. F. Pinto)  
Narcissus (Arr. by A. F. Pinto)

### GUITAR SOLO

Narcissus (Arr. by G. V. Bemis)

### MANDOLIN AND PIANO

Narcissus (Arr. by H. Odell)  
The Rosary (Arr. by H. Odell)

### STEEL GUITAR AND PIANO

The Rosary (Arr. by S. de Lano)

### UKULELE

The Rosary (Arr. by S. de Lano)

THE LIFE OF ETHELBERT NEVIN—By VANCE THOMPSON, richly illustrated, with posthumous compositions appended, handsomely bound, n. \$2.00



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NEVIN

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# II. ÉTUDE in form of a Scherzo.

ETHELBERT NEVIN, Op. 18. N<sup>o</sup> 2.

Tempo I.

Presto possible.

Piano.

The musical score is written for Piano and consists of four systems of music. The key signature is B-flat major (two flats). The time signature is 3/8. The tempo is 'Presto possible' and the form is 'Scherzo'. The score includes various musical notations such as dynamics (*mf*, *sf*, *p*, *mp*, *m.d.*, *m.g.*, *ten.*), articulation (accents, slurs), and fingerings (1-5, 1-2, 3-4, 5-4-3-2-1). The first system shows a rapid ascending scale in the right hand and a descending scale in the left hand. The second system features a series of chords and eighth notes. The third system continues with similar rhythmic patterns. The fourth system concludes with a crescendo and a final chord.



8

5 4 3  
3 2 1

Tempo

*f* *brillante.*  
*prestissimo.* *sempre f* *p*

*cresc.* *molto*

*Meno mosso.* *f* *espressivo.*

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. A bracket above the first measure of the treble staff indicates a fingering sequence: 5, 4, 3 for the first three notes, and 3, 2, 1 for the next three. The first system is marked with a forte *f* dynamic, the instruction *brillante. prestissimo.*, and *sempre f*. The second system continues the melodic and harmonic development. The third system shows a crescendo marked *cresc.* and a tempo change to *molto*. The fourth system begins with a new melodic phrase in the treble staff, marked *Meno mosso.* and *f*, with the instruction *espressivo.* appearing in the bass staff. The fifth system concludes the page with further melodic and harmonic progression.



First system of musical notation. The treble staff begins with a melodic line marked *ten.* and *con grazia.* The bass staff features a continuous sixteenth-note accompaniment. The system concludes with a *legato.* marking over a sustained chord.



Second system of musical notation. The treble staff continues the melodic line, marked *cresc.* and *più rit.* The bass staff maintains the sixteenth-note accompaniment. The system ends with a *p* (piano) dynamic marking.



Third system of musical notation. The treble staff continues the melodic line, marked *caprice.* The bass staff maintains the sixteenth-note accompaniment.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff maintains the sixteenth-note accompaniment.



Fifth system of musical notation. The treble staff continues the melodic line, marked *più ritard.* The bass staff maintains the sixteenth-note accompaniment. The system concludes with a *Tempo I.* marking and a *ten.* marking over a sustained chord.



## Allegro moderato.

First system of musical notation. The treble staff begins with a melodic line marked *meno f*. The bass staff has a bass line marked *sf*. A *ritard.* marking is placed below the bass staff. The system concludes with a *ten.* (trill) in the treble staff, followed by a melodic phrase marked *m.g.* and *leggerissimo.* The final measure features a double bar line and a *m.g.* marking.

Second system of musical notation. The treble staff contains a melodic line marked *elegante.* The bass staff features a bass line marked *ben marcato.* The system ends with a double bar line and a *m.g.* marking.

Third system of musical notation. The treble staff contains a melodic line marked *elegante.* The bass staff features a bass line marked *ben marcato.* The system ends with a double bar line and a *m.g.* marking.

Fourth system of musical notation. The treble staff contains a melodic line marked *elegante.* The bass staff features a bass line marked *ben marcato.* The system ends with a double bar line and a *m.g.* marking.

*piu ten.*  
*p con grazia.*

*cresc. ed accel.*

The musical score is written for piano on four systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The first system begins with the instruction *piu ten.* and *p con grazia.* The music features flowing sixteenth-note passages in the right hand and supporting bass lines in the left hand. The second and third systems continue the melodic development with various phrasing slurs and articulation marks. The fourth system concludes with the instruction *cresc. ed accel.* indicating a crescendo and acceleration towards the end of the piece.





First system of musical notation. The treble clef staff begins with a melodic line marked with an 8-measure slur. The bass clef staff provides harmonic support. The tempo marking *molto.* is present. The dynamic marking *mf* appears in the second measure. The phrase *ben marcato.* is written at the end of the system.



Second system of musical notation. The treble clef staff continues the melodic line, marked with an 8-measure slur. The bass clef staff continues the harmonic support. The tempo marking *molto.* is present. The dynamic marking *mf* appears in the fourth measure. The phrase *cresc.* is written in the first measure.



Third system of musical notation. The treble clef staff continues the melodic line, marked with an 8-measure slur. The bass clef staff continues the harmonic support. The tempo marking *molto.* is present. The dynamic marking *mf* appears in the fourth measure. The phrase *cresc.* is written in the third measure.



Fourth system of musical notation. The treble clef staff begins with a melodic line marked with an 8-measure slur. The bass clef staff provides harmonic support. The tempo marking *molto.* is present. The dynamic marking *dim.* appears in the second measure. The phrase *più p* is written in the fourth measure.

The musical score is written for piano and consists of four systems of staves. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:** The first system begins with a dynamic marking of *mf*. It features a series of chords and melodic lines in both the treble and bass staves.

**System 2:** The second system includes the instruction *cresc.* (crescendo) and *molto*. The bass staff has a *ben marcato.* (well marked) instruction. The system concludes with a *dim.* (diminuendo) marking.

**System 3:** The third system features a *dim.* marking and a *p* (piano) dynamic. The system ends with a *m.g.* (mezzo-giochiato) marking.

**System 4:** The fourth system is characterized by a series of chords and includes the markings *m.d.* (mezzo-dolce), *m.g.* (mezzo-giochiato), *più* (more), *grazioso.* (graceful), *sempre p* (always piano), and *dolciss.* (very sweet).

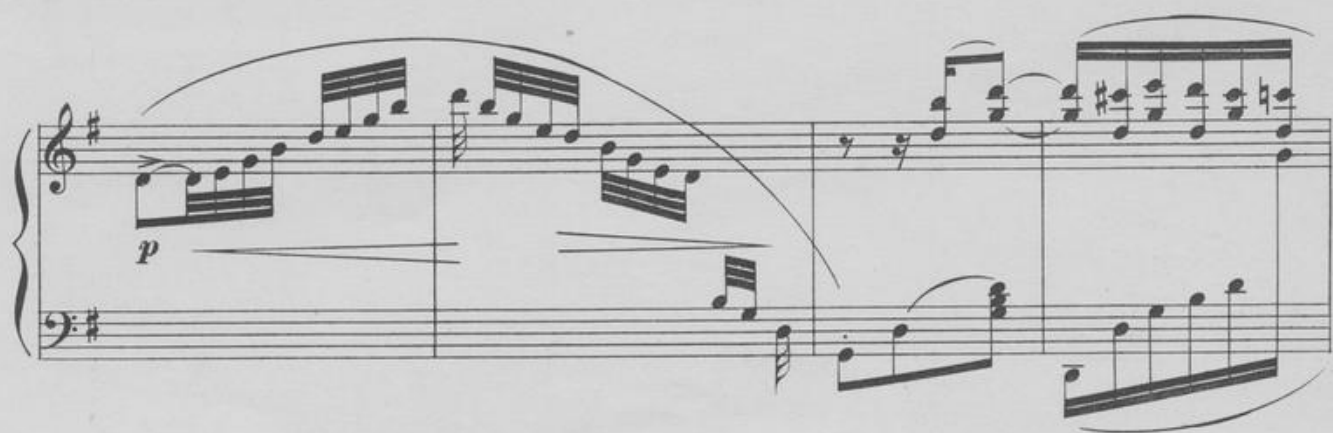
*ten. p*

*delicato.*

*cresc. - - - molto.*

8

The musical score is written for piano on four systems. The key signature is one sharp (F#). The first system begins with a treble clef and a bass clef, with a dynamic marking of *ten. p*. The second system features a *delicato.* marking. The third system includes a crescendo marking *cresc. - - - molto.* and a fermata over the final measure. The fourth system continues the musical development with various articulations and dynamics.



First system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The music features rapid sixteenth-note passages in the treble and a more melodic line in the bass. A long slur covers the first two measures of the treble staff.



Second system of musical notation. The treble staff continues with rapid sixteenth-note passages. A *delicato.* (delicate) marking is present in the second measure of the treble staff. The bass staff has a more active, melodic line.



Third system of musical notation. The treble staff continues with rapid sixteenth-note passages. The bass staff has a more active, melodic line. A slur is present over the last two measures of the treble staff.



Fourth system of musical notation. The treble staff begins with a crescendo (*cresc.*) marking, followed by a *molto.* (much) marking. The music features rapid sixteenth-note passages. A first ending bracket with the number 8 is shown above the treble staff. The system concludes with a *Presto.* (Presto) tempo marking and a *mf* (mezzo-forte) dynamic marking. The bass staff continues with a melodic line.





# OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

## Nevin Songs

|   |     |
|---|-----|
| Deep in a Rose's Glowing Heart                  |     |
| with acc. of piano, violin and 'cello           |     |
| High, A; Medium, G                              | .60 |
| with piano acc., same keys                      | .50 |
| One Spring Morning (Frühlingsmorgen)            |     |
| with acc. of piano, violin and 'cello           |     |
| High, Em.; Medium, Dm. (e. & g.)                | .75 |
| with piano acc., same keys                      | .75 |
| Doris   |     |
| with acc. of piano, violin and 'cello           |     |
| High, F; Medium, Eb                             | .90 |
| with piano acc. High, F; Medium D (e. & g.)     | .60 |
| Little Boy Blue                                 |     |
| High, Bb; Medium, Ab                            | .60 |
| At Twilight                                     |     |
| High, G; Medium, F                              | .60 |
| Time Enough (Rechte Zeit)                       |     |
| High, Bb; Medium, Ab; Low, Gb (e. & g.)         | .50 |
| A Life Lesson ("There, little girl, don't cry") |     |
| High, Bb; Medium, G                             | .60 |
| O That We Two Were Maying                       |     |
| with piano acc. High, A; Low, F                 | .60 |
| duet with piano acc. Sop. and Tenor, Ab         |     |
| Sop. and Alto, Ab                               |     |
| Alto and Bass, F Each                           | .75 |
| Narcissus                                       |     |
| voice and piano High, Ab; Low, F                | .60 |

## Organ Editions

|   |               |
|---|---------------|
| Love Song (Arr. by Edward Shippen Barnes)   | .60           |
| Slumber Song (Arr. by E. H. Lemare)         | .60           |
| At Twilight (Arr. by A. H. Ryder)           | .60           |
| Ophelia (Arr. by P. J. Mansfield)           | .60           |
| Narcissus (Arr. by R. Goss-Custard)         | .60           |
| A Shepherd's Tale (Arr. by P. J. Mansfield) | .60           |
| Misericordia (Arr. by P. J. Mansfield)      | .60           |
| The Rosary (Arr. by R. Goss-Custard)        | .60           |
| Wedding Prelude and Intermezzo              | .60           |
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| 2. Love Song                                | .50            |
| 3. Berceuse                                 | .50            |
| 4. Serenata                                 | .60            |
| 5. Valse Rhapsodie                          | .60            |
| <b>WATER SCENES</b>                         | Complete, 1.25 |
| 1. Dragon Fly                               | .60            |
| 2. Ophelia                                  | .60            |
| 3. Water Nymph                              | .60            |
| 4. Narcissus                                | .60            |
| 5. Barcarolle                               | .75            |
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| 4. Tournament                               | .75            |
| <b>MAY IN TUSCANY</b> (Maggio in Toscana)   | Complete, 1.25 |
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| 2. Notturmo (in Boccaccio's Villa)          | .75            |
| 3. Barchetta                                | .60            |
| 4. Misericordia                             | .60            |
| 5. Il Rusignuolo (In My Neighbor's Garden)  | .75            |
| 6. La Pastorella (Montepiano)               | .60            |
| <b>MELODIES</b> (Transcriptions)            | Complete, 1.25 |
| 1. One Spring Morning                       |                |
| 2. At Twilight                              |                |
| 3. Tell Me (Dites-moi)                      |                |
| 4. The Rosary                               |                |
| 5. Time Enough (Rechte Zeit)                |                |
| 6. The Merry Lark                           |                |
| 7. Oh, That We Two Were Maying!             |                |
| <b>EGYPTIAN LOVE SONG</b>                   | .60            |

## Violin and Piano

|  |     |
|--|-----|
| Love Song                                      | .60 |
| Autumn   | .60 |
| Melody   | .60 |
| Habanera                                       | .75 |
| Narcissus (Arr. by G. Strube)                  | .60 |
| Narcissus (Simplified arr. by A. Moffat)       | .60 |
| Barcarolle                                     | .75 |
| Lullabye                                       | .60 |
| Romance (Transcr. by C. Engel)                 | .75 |
| Slumber Song (op. posth.)                      | .60 |
| The Rosary (Arr. by Fritz Kreisler)            | .75 |
| The Rosary (Arr. by G. Strube)                 | .60 |
| The Rosary (Simplified arr. by P. Th. Mierach) | .60 |

## Orchestra Editions

### POPULAR CONCERT

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| 1. O That We Two Were Maying | Small<br>Orch.<br>.80 |
| 7. Country Dance             |                       |
| 8. In Arcady                 |                       |
| 9. Narcissus                 |                       |
| 11. Romance                  |                       |
| 12. Barchetta                | Full<br>Orch.<br>1.10 |
| 32. Love Song                |                       |
| 52. { Song of Love           |                       |
| The Old Mill                 |                       |

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